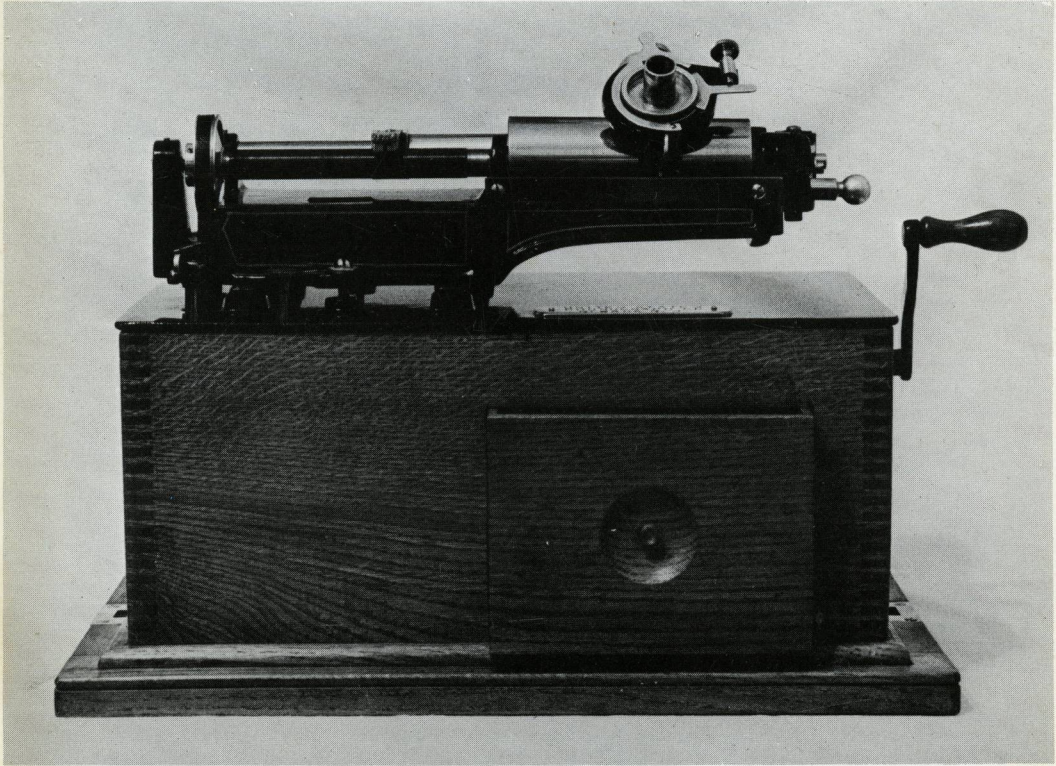


No. 171 December 1989

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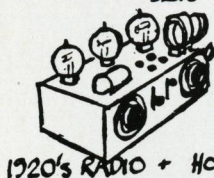
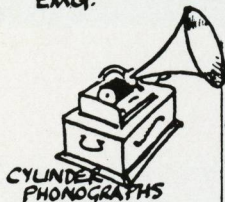
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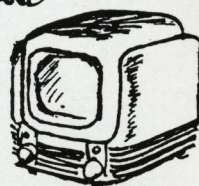


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The Official Journal of The City of London Phonograph and Gramophone Society

Founded in 1919

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London, England, SE12 9PA

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From the Chair

I AM PLEASED TO INFORM members that the CLPGS BookShelf has been reorganised, and reappears under new management. Our Vice President, Dave Roberts, who until three years ago successfully managed the book list on behalf of the Society for almost ten years, has agreed to take on the task once more.

I am sure that members will give Dave the support he deserves, and will recognise that this move represents a great leap forward in the fortunes of the BookShelf and the Society. Dave's new catalogue of Mail Order items appears on page 312, and supersedes all previous BookShelf catalogues. Please note the new address for orders.

If there remain any queries concerning the previous management of the BookShelf they should be addressed to me as Chairman, and not to Dave. Please send them to me, Peter Martland, at [REDACTED] Cambridge, England CB1 2NR.

Peter Martland

Lighter Sides

by PETER CLIFFE

THE FOUR INDIAN LOVE LYRICS

ON 22nd JANUARY 1901, QUEEN VICTORIA died at Osborne House on the Isle of Wight to be succeeded by her 60-year-old son Bertie. As the Prince of Wales he had shown little respect for the gambling laws and less for his marriage vows, yet he was to become a popular monarch with a keen interest in matters of national and international importance. During his short reign as Edward VII much of the stuffiness of Victorian England began to disappear. However, change came gradually in those days, and so the mild eroticism of Laurence Hope's works created something of a stir, as well as bringing fame to a poetess who was at first believed to be a man.

The world of literature raised its eyebrows in November 1901 when *The Garden of Kama* was published by William Heinemann. Comprising 84 highly individual poems it revealed an ill-restrained passion, beautified by oriental imagery, especially remarkable because it was the inspiration of an Englishwoman of gentle birth.

"Laurence Hope" was born Adela Florence Cory at Stoke House, Stoke Bishop, Gloucestershire, on 9th April 1865, the daughter of Colonel Arthur Cory, an Indian Army officer, and Fanny Elizabeth, née Griffin. After spending some years at a private school in Richmond, Surrey, she left for India at the age of 16 to join her parents in Karachi.

She was 24 when, in 1889, she married Colonel Malcolm Hassels Nicolson of the Bengal Army, but he was at least 20 years her senior. At one time aide-de-camp to Queen Victoria, he reached the rank of Lieutenant-General ten years after his marriage.

Called 'Violet' by her husband, Adela Nicolson soon began to write the verse which would make her famous. The Victorians had been accustomed to a romanticised Persian philosophy in the form of Edward FitzGerald's translation and free adaptation of the Rubaiyat of Omar Khayyam: they derived much pleasure from seeing India through the works of Rudyard Kipling; but here was something quite disturbingly different.

There was a tigerish quality to the poetry of Laurence Hope. It could be tender, even languorous; but often it was cruel, and it vividly portrayed much

that was beautiful but barbaric in the part of India which eventually became Pakistan. Here was someone who thoroughly understood and loved her subject. Edwardian England permitted itself to be deliciously shocked, and *The Spectator* decided that "the poetry of Laurence Hope must hold a unique place in modern letters." That observation still holds true: nobody ever wrote verse quite like hers.

In September 1903 came *Stars of the Desert*, providing 69 more poems, some of them unabashed outpourings of love both frank and demanding. Here was a writer who had scant concern for conventional expressions of adoration, and the courage to reveal her beliefs in verse of outstanding beauty. But tragedy lay in wait for Violet Nicolson. In 1904 General Nicolson died in Mackay's Gardens, a Madras nursing home, following a prostate operation. Life without him proved unbearable, and after a period of utmost depression his widow took perchloride of mercury. She died in Madras on 4th October 1904, to be laid in St. Mary's Cemetery beside her husband.

In July 1905 Heinemann published *Indian Love*, her final and possibly incomplete work, containing only 47 poems. It was dedicated to Malcolm Nicolson. After her death the verse of Laurence Hope might well have become forgotten, but four of her poems received an extended lease of life when they were transformed into ballads by a talented song composer.

Nobody could have been better suited to set the poems of Laurence Hope than

Amy Woodforde-Finden, whose music frequently displayed a sinuous grace and beauty. With Violet's prior permission and the waiving of a fee, she selected from **The Garden of Kama** four unrelated poems: 'Valgovind's Song to the Spring' (which she renamed 'The Temple Bells'), 'Less than the Dust', 'Kashmiri Song', and 'Till I Wake'. Published in 1902 as **Four Indian Love Lyrics** they created a sensation, 'Kashmiri Song' becoming a particular favourite. Silent star Rudolph Valentino recorded it, but this now very rare record is more of a historical curiosity than an example of fine singing.

The Indian Love Lyrics were widely recorded, and it may be of interest to mention some of the better-known

examples. Baritone Stewart Gardner (who did his career no good by antagonising William Boosey of Chappell's) waxed them for black label HMV. 'The Temple Bells' and 'Less than the Dust' were recorded in May 1919 (E.179) and 'Kashmiri Song' and 'Till I Wake' in July (E.180).

It is strange how little is known about Edgar Coyle, when one considers how many records this fine baritone made over the years. A former schoolmaster, he recorded all four Love Lyrics acoustically in August 1921 (Columbia 1664-5) and electrically in April 1926 (Columbia 1664-5R). Not surprisingly, Peter Dawson found such evocative material to his liking. His recordings of the four songs were probably all made at one session in March 1923 (HMV B.1685-6) and then, like so many artists when electrical recording began, he remade them, 'The Temple Bells' and 'Less than the Dust' in December 1925 (HMV B.2255) and 'Kashmiri Song' and 'Till I Wake' during the first week of January 1926 (HMV B.2256).

Such hauntingly lovely music could stand alone, and orchestral recordings were made too. De Groot and the Piccadilly Orchestra waxed the Four Indian Love Lyrics in 1915 at two sessions, in March and July (HMV B.295 and C.410) using arrangements by the Derby-born composer and conductor Percy E. Fletcher, who was appointed Musical Director to Sir Herbert Tree at His Majesty's Theatre that year. In November 1925 David de Groot's little orchestra remade the music electrically for HMV B.2237 and C.1257. Because a ten-inch and a twelve-inch disc were used the pieces were actually recorded out of their correct sequence.

The studio-assembled (and oddly named) Union Symphony Orchestra recorded 'Four



Indian Love Lyrics' in February 1916, taking up both sides of Columbia 597, and again in April 1926 (Columbia 597R), providing a fascinating example of how greatly the sound of a large aggregation was improved by electrical recording, whereas the acoustic method was often kinder to singers.

Frank Westfield's Orchestra recorded a lot of light music for Parlophone, and in 1927 performed all four Love Lyrics for red label E.5789-90. For a change, however, we were treated to the solo organ versions by Grantham's own George T. Pattman in March 1928, the four instantly recognisable melodies taking up both sides of Columbia 9417. As late as 1943 'Kashmiri Song' appeared on Columbia DB.2115, played by Albert Sandler (violin), Reginald Kilbey ('cello), and Jack Byfield (piano). But by then the Love Lyrics, whether as songs or light music, were slipping into the shadows.

Before leaving the subject of records, though, it is interesting to note that the dance bands had a brief flirtation with two of the Indian Love Lyrics in 1925. 'Kashmiri Song' was recorded in April by the Savoy Orpheans, under Debroy Somers' direction (HMV B.2019), and 'The Temple Bells' by Jack Hylton and his Orchestra in May (HMV B.2030). However, the gifted banjoist, guitarist and session band director Stan Greening quite excelled himself that year, making recordings of 'The Temple Bells' and 'Kashmiri Song' by the Hannan Dance Band in March (Columbia 3641); by the Corona Dance Orchestra in June (Regal G 8418); and Greening's Dance Orchestra in July (Imperial 1479). Why were the other two tunes ignored, I wonder ?

Today the Four Indian Love Lyrics have been forgotten by the great majority, but Laurence Hope's three volumes of verse are not hard to find. Songs and poems alike are lovely, serving to remind us of a brilliant but ill-starred poetess who wrote daringly of life and love in India; and of an equally distinguished song composer who added an extra dimension to some of 'Violet's' exquisite creations, thereby bringing them to the attention of a wider public.

Nicole Appeal

by Michael S. Kinnear

WITH THE ASSISTANCE of Frank Andrews I have prepared a history of the companies responsible for, and associated with the Nicole Record, complete with a listing of all known releases on this label (1903-1906). It is nearing completion, and we hope to publish in the very near future. I am appealing through The Hillandale News for all members to furnish information on any Nicole Record 7" or 10" they may have. Of the 5,000 plus titles issued on the label, details of about 3,000 are known, but we are still hoping that some other titles may be revealed, including matrix numbers, markings, etc.

After the failure of Nicole Frères Ltd. in 1906, the Nicole matrix stocks were utilised for issues on the following labels, so we would be grateful to know of any holdings on these labels as well: Empire Record, Sovereign Record, Britannic Record, Burlington, The Conqueror, The Conqueror-Regent Record, Millophone Record, Pelican Record, Universal, Universal Record, and The Whytesdale Record. Titles of the Nicole repertoire may also have appeared on Besttone Record and as the Polyphon Schallplatte. We would also like to know of any Nicole "Champion" cylinders.

Information provided by respondents to appeals through other sources has shown that certain Nicole titles utilized more than one matrix for the pressing of the disc, and that the whole Nicole matrix system was changed to another numerical system during the course of production. Thus it is possible to find the same title with variant matrix numbers, which we would be glad to know about.

Any information would be most appreciated, including simply numbers and titles, matrix numbers, newspaper adverts with numbers, photocopies of labels or adverts. Please write either to Frank Andrews, [redacted] London NW10 0HA, or to me, Michael Kinnear, [redacted] Victoria, Australia, 3122. Thank you.



Pathé Records in Britain

PART 2

by LEN WATTS & FRANK ANDREWS

IN FEBRUARY 1906 manager Jellings Blow said that the Pathé disc record would be on the market "for sure" this month. Experiments had been going on for four years.

March 1906 saw another mortgage raised, this time for £3,900, and in May a move was made to 30 Lamb's Conduit Street. There came an agreement between La Compagnie Générale de Phonographes, Cinématographes et Appareils de Précision ("La Compagnie") and Pathé Frères (London) Ltd. that the latter Company should be voluntarily wound up and sold to the makers of the machines and records. The numbers of mortgages which keep being raised may cause comment, so perhaps it is appropriate to mention now that, at the final winding up of the Company in October 1933, it was admitted that the British business had never paid its way, and that the French company had subsidised it throughout.

At this point a brief mention of the repertoire in foreign records will serve to illustrate how the business was building up. In May 1906 catalogues were issued in Egypt, Armenia, France, Italy, Spain, Holland, Portugal, Austria, Hungary, Rumania, and Greece; also one in Hebrew. All of them contained portraits of the artists.

In April the "Standard" cylinder record was reduced to 9d (4p) and a new talking machine capable of taking all three sizes of cylinder (Standard 2½" diameter, Salon 3½", and Concert 5") was put on the market retailing at £8.15s.0d (£8.75). A listening salon was opened in Atlantic Road, Brixton, London S.W.

This salon had cost £1,500 and could seat 30 customers. For a penny one could hear a selected record through ear-tubes. After a customer had selected a record from the catalogue, placed the coin in a slot, and dialled the number, a minion behind a screen would scuttle away to the record racks, bring the required record, put it on the machine and set it going: all in the space of ten seconds, it was claimed.

In July 1906 a formal announcement was made that the French company was taking on the British business, promising prompt attention to all orders. They were then registered as Pathé Frères London, being a foreign company trading in Britain from the French Company's address. A trade mark, No.282,236, had been applied for in April 1906. There were, however, many more trademarks in France than in Britain. A new catalogue was published in July. This arrangement lasted until 1911 when a new company was formed as Pathé Frères Pathéphone Ltd. That business lasted until the final winding-up in 1933, by which time EMI were in control. Thus it was the French company that introduced the Pathé disc into Britain in 1906. The decision to discontinue sales of phonographs and cylinders seems to have been quite clear-cut, for all existing stocks of machines and cylinders were disposed of through an auctioneer. This decision seems to have applied throughout the far-flung Pathé empire except, for a short while, in France.

The discs promised by Jellings Blow for February 1906 were later promised for September, but did not actually appear until 15th November. They were

to be eleven inches in diameter, single sided, and retailing at 3/- (three shillings, or 15p). To be pedantic for a moment, the discs were eleven and three-eighths inches diameter. French advertisements claimed they were 28 cm., but in fact they were marginally below 29 cm. The numbers of the discs followed the 1902 pattern of the cylinders mentioned above.

These early discs were usually announced by a man with a stentorian voice, but occasionally it is pleasing to find the announcement in the singer's own voice (e.g., Kirkby Lunn and Ben Davies). From examples heard it seems that far more continental recordings had the announcements in the artist's voice (e.g. Boninsegna, Galvany, Noté, Affre).

The first British list was to contain 200 English titles, 150 French, and 150 Italian, and it was made clear that 10" discs were planned for a later date. Disc machines were advertised, of course, and even a compressed air soundbox was offered. (More of this later).

Collectors will have seen a curious mark, consisting of five dots, embossed on

90076
∴P.F.∴

90077
∴Pathé∴

90078
ПАТЭ

90079
Патэ

90080
PATHE

cylinders and early discs. These dots constituted a trademark, registered on 8th May 1905.

The discus thrower looking into space and with a Pathéphone at his feet was a trade mark registered in January 1906. The mark appears on early envelopes and albums. A later version, registered in France in November 1907, and in Britain in March 1908, shows a discus thrower against a globe of the world around which is a ribbon bearing the legend "Pathé discs play without needles" in various languages.

In 1907 Lugton's were advertising 150,000 records (i.e., cylinders) at 4/6d



(22½p) a dozen or 51/- (£2.55) a gross. 68,000 Salon cylinders were offered at 7/- (35p) a dozen or 72/- (£3.60) a gross: 500 Coquet machines were going at £1 each.

Pathé soundboxes to fit any make of disc machine were being offered at 7/6d (37½p). The Band of H.M. Scots Guards signed an exclusive contract with Pathé. Many of the first vocal discs, both serious and humorous, had accompaniments by this band. For the Italian branch a marble hall was built specially for recording in Milan: it was said to have acoustic properties second to none.

In February 1907 *The Talking Machine News* ran a 30-line report that Pathé were to begin production in the United States, but no progress could be made at that moment because of Edison, Victor, and Columbia ownership of patents which prevented others from joining the industry.

July 1907 saw advertisements for double-sided discs, the 8½" (20 cm.) selling at 1/6d (7½p), and the 11" at 4/- (20p). They were simply pairings-up of earlier single-sided discs, and in effect constituted a reduction of price (in terms of the playing time of each disc) of one third.

Advertisements claimed "A thousand new selections ready by August".

Considering that experiments were being conducted in 1904 and now, within eight months of the launching of the disc record, a thousand new selections were being offered, recording engineers must have been extremely busy!

With double-sided discs a system of catalogue numbering was inaugurated, beginning at 1010 for the 8½" series and 10 for the 11". The number was not actually put on the disc until late 1910, so these earlier issues had it rubber stamped on the envelope.

In the 11" size of Pathé discs, if the catalogue numbers had been allowed to go beyond 1009 confusion would have resulted, as 1010 and its following numbers had already been in use with the 8½" discs. To avoid such confusion, upon attaining 999 the 11" discs continued with a new number series starting at 5,000. Number series lower than that were to be allocated to other sizes of Pathé discs. Most of the repertoire on the 11" discs was duplicated on the 8½", and this probably accounts for the fact that far more of the 8½" discs of early material turn up than their 11" equivalents, a manifestation that the smaller disc was less than half the price of the larger.

Still in 1907, stocks of the obsolete cylinder records were finding their way to department stores. One such, Gamages of Holborn, London, were offering cylinders at 2/6d (12½p) a dozen from their stock of 100,000. Gamages called these prices "slaughter prices". They were offering to supply records by post at four pence a dozen, threepence on half a dozen. One wonders how many of them arrived in one piece. By August, Lugton's, mentioned earlier, stated that they now had only 75,000 records and one hundred machines.

A Pathé representative, Walter P. Thompson, was just returning from a 10,000 mile tour of Canada, appointing factors for discs. One order alone was worth £5,000. He closed a deal with Hurteau et Cie. of Montreal giving them the Pathé agency for the whole of Quebec Province (July 1907).

Will Terry, a prolific recording

comedian in the early days, made 17 records for Pathé at Chatou in October, accompanied by a 39-piece orchestra, the biggest yet on record. Research shows that Terry featured on at least 69 double-sided Pathé discs, so which were the special 17 is anybody's guess. By November 1907 Pathé were claiming "upwards of 10,000 titles in practically all languages". Russian records were being made in Russia: a thousand new cylinders were available but not on the British market. The English catalogue contained 122 titles by the Scots Guards Band on 61 double-sided 8½" discs.

At this stage Pathé had been taking legal action against Lang & Sons of Dundee for selling records under-price, but for some reason they dropped the case, having to pay Lang's legal costs.

Pathé now had a warehouse in New York, and for some months had been advertising in the United States, in **The Talking Machine World**. At the end of 1907 the year's accounts showed a profit of £340,506, but as will be seen later, it was claimed that the Company never made a profit.

In 1908 Pathé gave support to the suffragette movement by making special records for use at meetings, and by supplying Pathéphones. A special demonstration was mounted in the Royal Albert Hall, in which a Concert Pathéphone was played, accompanied by the Band of H.M. Scots Guards. Prominent suffragettes Mrs. Billington Grieg, Mrs. How Martin, and Mrs. Despard made Pathé records, and in their support, so did the Editor of **Review of Reviews**, Mr. W.T. Stead.

In March 1908 The Gramophone Company Ltd. brought an action against Pathé Frères for infringement of their patent No.8401 of 1903, which concerned a tapered tonearm. Damages and costs were awarded against Pathé, and this is why Pathéphones have a parallel tonearm. Later there was a machine called the Saphone, both table and consol, which often had a Pathé motor and always had a Pathé soundbox. It had a tapered tonearm, but as it was marketed about 1915 it could be that the Gramophone Company, its patent lapsed or nearing its

expiry date in 1917, considered that legal action would be unwarranted.

To emphasise the expansion of the business once again, by 1908 there were branches in Moscow, New York, Brussels (opened in 1904), Berlin, Vienna, St. Petersburg (1905), Amsterdam, Barcelona, Milan, London, Odessa (1906), Rostoff, Kiev, Budapest, Calcutta, Warsaw and Singapore (1907).

The 1908 British catalogue contained 500 orchestral and instrumental items and 750 vocal. Madame X (Alice Verlet) "the voice of the century" made her first records in April, and June saw the issue in double-sided disc form of Caruso's former cylinder records. This month also saw the erection of a £4,000 pavilion at the Franco-British Exhibition at the White City, London. Lugton's were still stuck with a large number of redundant cylinders.

Six double-sided discs of the soprano Celestina Boninsegna were announced in August, price 4/- (20p) each. Compare this price with contemporary single-sided Gramophone Company records by this artiste at 6/- and 9/- (30p and 45p).

**ONE
MILLION**

**Sterling
Records**

**HAVE
BEEN
SOLD**

**IN 22
WEEKS.**

**WHY? HEAR
ONE!**

December 1905

New catalogues in September 1908 included 160 new selections on the 8½" size. They sprang from the collapse of the Russell Hunting Record Company (makers of Sterling cylinders) after fierce price competition from other cylinder record companies. Pathé took over a batch of recordings which they considered worth transferring to their discs. Most went onto 8½" discs but a few were transferred to the 10" and 11" sizes. The announcements were omitted but in one instance encountered, Pathé neglected to do this and the disc announces itself as "Sterling Record".

In October 1908 Russell Hunting himself was appointed Director General of the French company, and he set about re-organising all the branches. Russell Hunting had made a name for himself in the nineties with his comic "Casey" sketches on cylinders. They were repeatedly recorded, at last electrically for Columbia U.K.'s Regal label.

Pathé now launched a compressed air soundbox working on a different principle to Charles Parsons' Auxetophone. Pathé's soundbox, called the Orphone, used the poppet valve principle: Parsons had employed a sliding grille.

New assistants in the Pathé London studio now included Lilian Bryant, pianist and conductor, and William Ditcham, pianist, organist, xylophone and bells soloist, and recording engineer. Both had come from the Russell Hunting Record Company upon the failure of Sterling Records.

It was the London Pathé organisation which was responsible for all business done in the British colonies. Good business was being done in South Africa, where Mr. Gaussent was the commercial traveller for Africa and Rhodesia. Travellers from London were also "on the road" in the West Indies and Australia. The Paris house covered the rest of the world in its overseas trading. Profits in France at that time are worth mentioning, to show the progress the Company was making, although it should be noted that this happy state of affairs did not exist in Britain. Pathé's profits in France for 1905-6 had been 2.75 million francs; for 1906-7 just over 4

million, but for 1907-8 they were 8½ million.

In November 1908 one S.P. Turner, formerly with Sterling Records, was appointed Assistant Manager. He was partly responsible for the Saphone, mentioned above, and for the Diamond Disc Record which will be dealt with later.

Pathé were still issuing optimistic advertisements trying to push their wares to dealers. The 10" double-sided disc was announced, to be known as the "Standard", priced at 2/- (10p). It was 24 cm. diameter. 24 up-to-date selections were on the first list. Numbering started at 8,000. In December it was announced that sales of the new 10" disc had reached 43,784 in the first six weeks. 8½" and 11" sales were greater than ever.

Hindus and Malays came to Paris to make records and were soon followed by Japanese and Chinese.

In March 1909 Pathé brought a legal action against one of their former directors, Cedric Ivatts. It was the familiar story: appropriating the firm's money and directing it into his own pocket. At the time of liquidation in 1906 it was discovered that Ivatts owed £1,479. He claimed he had spent the money on Pathé business, and that his fellow directors had released him from this debt. Some of the money, he said, was for the hire of his own dwelling apartment for experiments in recording, and some had been used in travelling expenses on behalf of the Company. He lost the case and was ordered to pay.

Maria Galvany's first records were announced, and the first mention of 20" discs was made. They had been demonstrated at a Leipzig fair.

In May 1909 four 10" records of the Russian violinist Mischa Elman were announced, at 2/-. The Gramophone Company said they must be old recordings as Elman had been exclusive to them since 1906. Pathé may have tried to hoodwink the public into thinking the records were later than they actually were. We shall come to a court case

concerning old records issued as new at a later point in the story. In the case of the Elman recordings, they had been given numbers from that year of 1909, but one seen during research still bore its original earlier number which the makers had omitted to erase.

In June the first 10" Billy Williams records were announced. Here again there is duplication of repertoire. Most of his recordings came also on 11" but being twice the price they are correspondingly more rare.

In September the Majestic Concert Pathéphone with its 20" discs was demonstrated to an audience of 1,500 in the Public Hall at Croydon. An October advertisement for 20" discs claimed that among the 50 titles offered there were 30 band recordings said to be louder than the actual band. The playing track was said to be half a mile long. Another innovation was an album set of Tchaikowski's Nutcracker Suite on five 11" discs. The 20" discs were given a 4000 catalogue number series.

Pathé were now supplying their goods to dealers at a one-third discount, except for 11" discs which were supplied at 40% discount. A new manufacturer was announced in Australia, although the actual town was not specified. In some cases quality was backed up by a certificate.

During our attempts to complete the cataloguing of all Pathé discs sold in Britain, we soon realised that, with its 11" discs, the Company had re-used the catalogue numbers of withdrawn records, applying them to entirely new releases having different artists and a differing repertoire! This procedure affected catalogue numbers in the 11 to 99 series and the 5000 plus series. 5037 appears to have been the highest number affected. The policy began in 1910 with numbers being re-used about 18 months after deletion, although one known example shows re-use only two months after the original had been withdrawn. Numbers began to be used for a third time in 1914, when discs bearing twice-used numbers were withdrawn in their turn! It is open to speculation why this procedure, now causing

such confusion to researchers, was adopted. One suggestion is that, at the factory, the stores had "pigeon holes" for each issue which would remain vacant upon withdrawals, since the whole stock could not be closed up to fill the gaps. Thus, new issues took any number which had been deleted, and so the spaces numbered 11 to 999 were kept fully in use. Among the centre-starts, only the 11" discs show any evidence of this routine, but in the post-war years both sizes of the edge-start paper labelled Pathés went through the same procedure.

Another peculiar feature of some of the 11" and 14" Pathés issued during the period 1910-1914 was the coupling of what may be termed "hybrid discs". Examples have been found where the two sides bear different catalogue numbers pressed, one side each, from two other double-sided discs. The most common example is that of George Baker, from 2040, coupled with Jamieson Dodds from 2070. A "hybrid" Billy Williams has one side from his 321 and the other from his 485. Along with others of this type it is no wonder that so much confusion was presented to dealers and purchasers alike.

During 1910 a number of artists were signed up for Pathé discs including the Royal Marines Artillery Band and Professor Carl Gille, Chef d'Orchestre of the Berlin Opera House, with his 60-piece orchestra. Among singers were Edith Clegg, Cantor Gershon Sirota, Cecily Gleeson White, Phyllis Lett, and John Coates. Other artists were Julia Corona, Joseph Cheetham, André Kaya and George Baker. This period saw the launch of a new size of record, the 14" (35 cm.) to be priced at 6/- (30p). Sound quality was somewhat better. Most of the artists just mentioned were to appear on this size. Numbering began at 2000.

During the summer the Majestic Pathéphone and the 20" discs were being demonstrated in London parks.

September 1st brought a reduction in the prices of two sizes of disc. The 14" came down to 4/- (20p) and the 11" to 3/- (15p). In October Pathé claimed to be the first to issue arias from Puccini's new opera "La Fanciulla del West".

Early in 1912 there was a shake-up in management when Mr. C.P. Sheard took over as Sales Manager and S.P. Turner took sole charge of recording in London, as well as remaining in management.

In March 1912 Pathé's house orchestra The Imperial Symphony Orchestra was increased to 30 players. They began recording ambitious works such as the Oberon Overture, Midsummer Night's Dream Overture, Tchaikowski's "Pathétique" Symphony, and Schubert's "Unfinished" Symphony. Something even more ambitious came in the form of the opera "Carmen", issued on 27 double-sided 14" discs in both manual and automatic sequence couplings as we know the term today. To play the "automatic" sets in unbroken sequence a Pathéphone with two turntables and tonearms was made available. Carmen was only the first of a series of complete operas; within a year eight were available, sung by artists from the Paris Opera House.

An interesting court action took place in 1912: the composer Lionel Monckton versus Pathé Frères. Monckton took Pathé to court for non-payment of copyright fees on records they had issued featuring his music. Pathé pleaded that the records had been recorded and pressed before the implementation of the 1911 Copyright Act which came into force on 1st July 1912. The Judge initially decided in favour of Pathé Frères, but his decision was reversed by the Court of Appeal, so that records of whatever age sold after that date would be liable to copyright fees.

In May 1912 another new record catalogue was ready, embracing 10", 11", and 14" discs. Herbert Oliver wrote a song-cycle, "Songs of Old London", especially for the soprano Carrie Tubb. Of course, Carrie Tubb being one of Pathé's regular artists, they recorded it, with the composer at the piano.

A couple of advertisements in trade magazines of the time aimed to promote sales of Pathé goods by associating them with popular musical shows of the time.

Pathé were still trying to unload cylinders, offering them by weight and

WARNING!

La Compagnie Générale des Etablissements
 Pathé Frères Phonographe et Cinématographe

with which is associated

PATHE FRÈRES PATHEPHONE, Ltd.

Hereby Give Notice

that on the 11th day of November, 1912,

AN INJUNCTION WAS GRANTED

IN THE HIGH COURT OF JUSTICE
 (King's Bench Division),

Restraining the Infringement of their Trade Mark

"STELLA"

(No. 322035),

AND AWARDING THEM THE COSTS OF THE SAID ACTION.

*Any person, persons, firm, company, or corporate body infringing
 the said Trade Mark will immediately be proceeded against.*

inviting offers. In France they increased their capital from £600,000 to £1,200,000 having started in 1898 with £40,000. Three factories were now in operation; at Chatou, Vincennes, and Joinville. The compressed air Concert Pathéphone was being demonstrated daily at the Daily Mail Latin British Exhibition at the White City, but that seems to have been its last appearance in England, for no more reports of it appear after that date.

In September 1912, manager Sidney P. Turner resigned to go into business on his own account, of which more later. His place was taken by Jacques Pathé, son of Emile.

About this time Pathé took court action against Blum & Co. Ltd., and had an injunction granted with reference to the trade mark "STELLA". Blum had been marketing records under that name, but it was a trade mark already registered by Pathé, so Blum had to alter the name of his records. He chose the name "Victory", and existing stocks of records had small stickers put over the offending name.

The 1913 catalogues were greatly enlarged with sections on Foreign Celebrities, complete operas and French

plays as well as the usual fare. Russell Hunting became General Supervisor, and one J.W. Quick was appointed recording expert.

A new and revolutionary machine was announced: it was the Pathégraphe, primarily intended for teaching languages. The records were 14" diameter. While they played, a paper roll traversed across the front of the machine displaying the printed text of the lesson being heard from the disc. The system was later copied by Edison Bell for their Picturegram, with 6" records and a moving paper roll with pictures.

During November advertisements were claiming "20,000 selections in all languages". Lilian Bryant had now been engaged to take charge of Pathé's London studio orchestra, The Imperial Symphony Orchestra. Her name subsequently appeared as conductor on the 14" discs.

Further to the court action Monckton versus Pathé Frères, mentioned earlier, by order of the Court of Appeal on 24th November 1913, Pathé were restrained from selling records of Monckton's Mousmé waltz, and were made to account for those already sold. Costs of the action were awarded against Pathé.

::::::::: To Be Continued ::::::::::



People, Paper & Things

by George Frow

WHEN COMMERCIAL PHONOGRAPH and gramophone records began to be made in the early 1890s there was a group of people for whom the new medium was a godsend. They were male and female elocutionists, mostly male, who could read poems, recite constitutions and sometimes recreate the speeches of monarchs and politicians into the recording horn, with fully-stressed consonants, rounded vowels, and clipped words. Listening today this how-now-brown-cow approach shows command of, and respect for, the new instrument. In the early catalogues their professional descriptions were a veritable thesaurus*, but as an occupation this sort of art has been dead for years. Poetry reading on the radio is now done by actors, and perhaps the palpable successor to the old generation of elocutionists is the news-reader.

There was a regular bunch doing the rounds of the early recording studios, including Edgar L. Davenport, Harry E. Humphrey, Len Spencer and, of course, Cal Stewart as Uncle Josh Wethersby. Davenport came early to recording and left early; Harry Humphrey is especially remembered for those Explanatory Talks he gave on Edison and other discs, and surviving bibliographical material of these two is not all that interesting. The three elocutionists most prominent in the British catalogues were William and Ethel Lynd and Bransby Williams who was about the last of the breed to depart the scene. The Lynds made a number of Edison Bell cylinders; excerpts from plays, poems and recitations, and it was probably William Lynd, or Russell Hunting perhaps, who made some of the political speeches for Edison Bell. Some collectors may have come across these 'King Edward' and 'Gladstone' cylinders. A greater insight into Lynd's career will be found through the pages of Franks Andrews' *Edison Phonograph, the British Connection*, available from the Society.

*Orator, Speaker, Reciter, Narrator, Monologist, Delineator, Repetiteur, Diseur, Recitateur and Declaimer were some. The reader may know of others.

Bransby Williams (1870-1961) was one of the few who ran the whole gamut from 2-minute cylinders to LP (Decca LF 1033), even performing for television. Readers may be familiar with his HMV and Columbia discs and Edison cylinders. During his travels Williams was approached one day by a shy young man, Milton Hayes, and agreed to take on *The Green Eye of the Little Yellow God*, and again later *The Whitest Man I Know* (parodied by Billy Bennett on Columbia 9296) but success made Hayes arrogant and Williams relinquished the contact.

So much for a few elocutionists. One is tempted to speculate as to what these men were really like and how they spoke around their homes. Would they, for instance, for a suitable fee, come to stag dinners and recite 'Eskimo Nell' or 'The Good Ship Venus' with rolling vowels and attention to punctuation? Their biographies do not say.

* * *

The Volunteer Organist is a cloying old warhorse that turns up quite often on the radio, and shows us to be a nation whose hearts still warm to this sort of sentimentality. It is of course American, dating from 1893, and written by two partners in a music publishing business, William B. Gray and Henry Lamb. Despite its popularity it is an unsatisfactory story as usually heard, and leaves the listener in the air. In the well-known Peter Dawson versions, for example, the HMV disc B.3630 gives two verses and two choruses, as does Blue Amberol 23026, and both are well-filled. Most people know the story; in the first verse a preacher appealing in the village church for someone to play the organ. A rough stranger staggers up the aisle and proceeds to lead the congregation through (presumably) canticles, a psalm, responses and a few hymns ("the sweetest ever heard"). In the second verse he staggers out of the door and into the street at the service end while the preacher rises and softly says "Good brethren let us pray." Most unsatisfactory and most ungracious: not a charitable word of thanks, not even an invitation back to the parsonage for Sunday dinner. The answer seems to be that there is much more to the story,

and in fact as a boy I had a blue label 8" (Woolworth) Eclipse record of this song, which in spite of its size revealed a further step in the drama. Probably the first two verses were compressed, but a third verse related that the staggering stranger and the preacher recognised each other as long-lost brothers, and the song finished with them embracing warmly. I have never heard this extended version since, but am sure that, once, I heard a speaker say it went on for 36 verses. I believe also that it became a popular play of its day, especially in evangelical circles. Come to think of it, 36 verses and choruses would occupy 9 double-sided 78s or one complete LP.

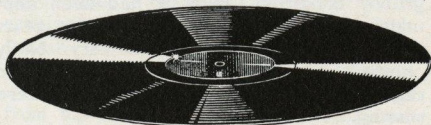
* * *

Oddities discovered about records have appeared on this page in other days: duplicated sides, duplicated labels, and so on, but the matter of records pressed and sold with innate technical faults has not been ventilated so far. Of course in microgroove days (and here we seem to have moved into the past tense) there were always plenty of letters to the gramophone press about warped LPs. They seemed to appear more recently, after the records' earlier years when they were as thick and heavy as their shellac fellows. Nowadays the letters have turned to worrying about the permanence or not of sound on CDs or tapes. Early 78 records tended to have many faults emanating from the factory. 1914-1918 wartime issues frequently included scraps of melted-down records and their labels, making for a heavy surface noise. This happened again in the later war, although the paper labels seemed to have been punched out. In the early thirties Brunswick records pressed by Decca had poor labels and the land under and around them carried blobs and squiggles of American origin. These should have been tidied up to make a more presentable product. The early Deccas were often of no great quality either, and it is surprising that Polydor contracted to have its British issues pressed by them. In fact Decca appeared to make a cleaner Polydor product than many of its own.

Fluctuating speed on the recording machine gave some early electrical

records a drop in pitch towards the end of a side, something the untrained ear would never pick up, but the fault showed when 78 sides of continuous symphonic music were transferred to LP form.

Two frequently found EMI records with built-in faults and of very different content are mentioned in anticipation that members may be able to explain them, or perhaps they may know of others. HMV DB 1199 (Victor 8097) has a side given to the Miserere sung by Martinelli and Ponselle with chorus, and the first half-inch and more has the pitch all over the place with a wobbly chorus and a more wobbly bell tolling. There is no visible fault on the record.



I bought a copy of this as a new record, and have tried a number of 'clean' copies since, and they all vibrate similarly. Was it a problem with the British issues only, and why was a fresh working master not made? In the mid-thirties a set of five records was issued by the Cinematograph Trade Benevolent Fund: they will be well-known to many members as The Voice of the Stars. They feature film excerpts and most had heavy sales. No.3 of 1936, with the green label, has a repeating groove on the reverse, and I have never heard of a copy that doesn't have this fault, although an as-new example found recently does not repeat on a light pickup with an inward bias, but the groove flaw is audible. The repeat makes Bette Davis reply to Leslie Howard: "Do you think I'm attractive - attractive - attractive . . . ?"

Records of the thirties and forties made by Victor were often over-recorded, several by Lawrence Tibbett having an unpleasant muzziness. Many American orchestral records had a brilliant sound for the times, though what Victor did to many Toscanini recordings is quite extraordinary, and not wholly explained by the use of the dead-sounding Studio 8-H.

MY SPRING MOTOR

by Miles Mallinson

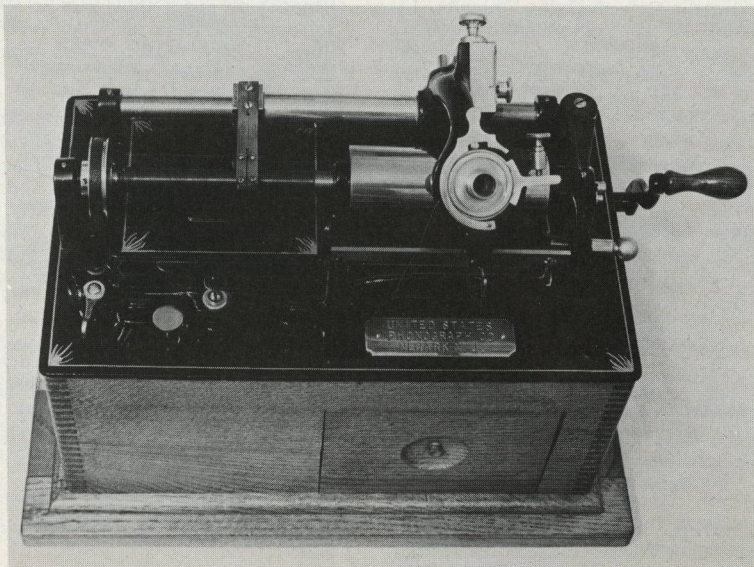
ON SATURDAY 8th APRIL this year I attended the Northampton Phonofair, an occasion which gave me a rare opportunity to meet old friends in our Society. It also gave me the chance to look at machines and equipment, as difficult to come across in my part of the country as Society Members. This meeting was especially good on all counts, and I must congratulate those members who set it up. You may imagine my surprise when, on entering the main display room, I spotted a large Edison clockwork motor lying in a box on the floor, along with other rather decrepit-looking bits of phonographs.

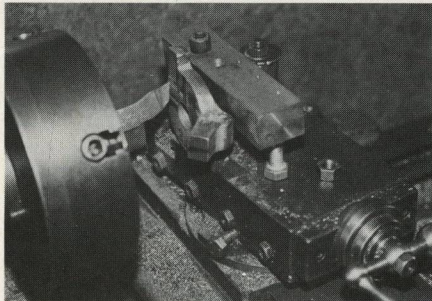
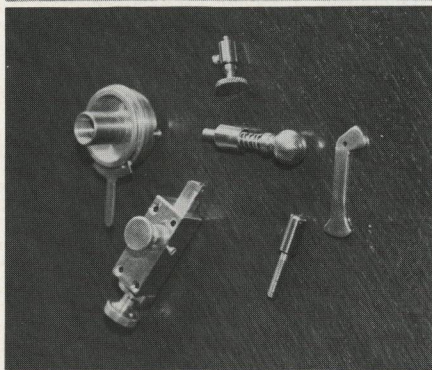
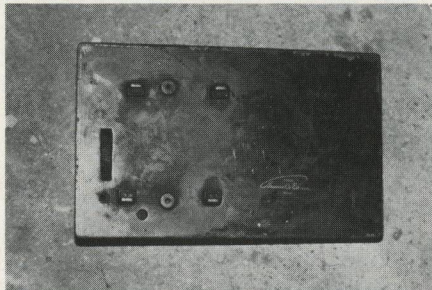
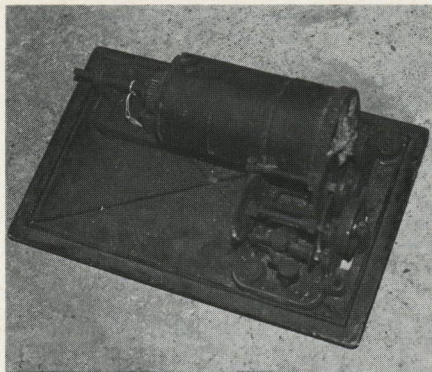
At first I thought it was a "Triumph" motor, and I bought it as such. However, on further study it became clear that it was an early "Spring Motor", which preceded the Triumph. It was in a rather grubby condition, as if it had been kept under a bench for many years. Its gears were rusty, its paintwork very badly chipped and scratched. Its speed regulator and operating lever were missing.

After photographing it in its original condition, I cleaned off the grime, stripped it down, and inspected my purchase. The top-plate could be filled and painted to its original condition, possibly keeping the original "Edison" signature, avoiding the tell-tale sign of

the raised edge around a transfer. The loose paint was chipped off and the metal first treated with a rust killer, then painted with an oil-based primer. Epoxy fillers were used where necessary and the top face rubbed down before a final gloss coating with oil-based paint, using a camel-haired brush to feather round the "signature". The gold lining and the "grass" corners were then applied, using a "Pentel" gold lining pen which, being oil based, unlike some other paint pens, allows the application of lacquer over it. This prevents it being rubbed off with an oily finger. I used a polyurethane varnish as the lacquer.

Having a copy of Tewkesbury's





(1 and 2) As obtained, 8th April 1989

(3) Reproducer, shaver, gate clamp, stylus tracking screw, carrier arm clamping screw, lift lever. 28th May 1989

(4) Boring out the carrier arm on my "Raglan" lathe, 10th June 1989.

"Complete Manual of the Edison Phonograph" I studied the etching of the Spring Motor to see what the regulator arm, cam, spring and operating lever were like. From it I produced drawings and made up the missing items. There were still a topworks and cabinet to find or make, and after much ringing around the most likely Society members I decided to make them myself. The body castings had first to be made in wood as patterns, slightly bigger than the final castings due to the contraction of the cooling cast iron. Details of these patterns were obtained through the kindness of fellow members Bill Ward (who lent me the topworks from his Model M) and Barry Williamson (who lent me his Triumph machine, which isn't too dissimilar to the Spring Motor machine).

All the topworks items (centres, screws, halfnut and carrier arm) were copied from the 'M', not forgetting the shaver and the Automatic Reproducer and its attachments. A mandrel was given to me by Bill Ward, and as the castings were a long time coming from the foundry I was able to try out and test all the small items I had made, using the Triumph topworks and my own spring motor.

The oak for the case was bought from a timberyard in Hawkeshead, being cut from a board as old as the phonograph. The corner joints were cut by hand: a slow if rewarding process, as they are quite fine, unlike a dovetail joint: the spacing is three to the inch.

The horn is a 21" by 36" brass witches' hat, given to me in a state of disintegration. The cone had to be replaced, but the flare was repaired by carefully rolling out the many small dints and creases, using a wall-paperer's roller. The result of all this labour is a good working machine, which I as a poor member of the overworked and underpaid teaching profession could not normally afford.

Letters

Canadian Capers

Dear Sir,

My job has taken me to Canada for one year, Montreal to be precise, and this gives me two good opportunities on the record front. Firstly it is possible to find many 'new' labels and quite a bit of material one seldom sees in England (and quite a bit, on Victor, that one **does** see on HMV). Secondly it enables one to meet local enthusiasts and exchange ideas.

Well, I have seen many different labels: Starr, Ace, Melotone, Domino, and Apex, and the records seem to sell from \$0.50 to \$3.00. I have also come across some Diamond Discs and Blue Amberols - yet these were prohibitively expensive at \$20 each! (One does not have to go to Canada to find similar examples of overpricing, however).

On the second front, I am still trying to locate Canadians from Quebec who share my interest, so for anyone able to get in contact, I conclude with my address.

Paul Morris, [REDACTED]
Montreal P.Q. Canada
[REDACTED]

Geometricals and Fruityery

Dear Ted,

Many HMV records of the late 1920s and early 30s have, near to the engraved matrix number, a mark such as a diamond, square, triangle, or lemon. There may well be other geometricals and fruityery, but these are the ones I have noticed. They do not appear to have any relationship with the take number. These marks must surely have some deep significance. Can anyone please explain them?

Kind regards, Paul Collette

Earley, Reading, 8th October
The symbols in question indicate an electrical recording. The earliest was the triangle, signifying the trail-blazing Western Electric system. The rather superior system developed by Alan Blumlein was firstly

marked by a swastika and afterwards, maybe because of international politics, by a square. A lozenge, or diamond-shape, denoted an RCA-Victor recording. Paul's 'lemon' is thought to be only a lozenge which has, like myself, lost its tautness of shape, but there may be other explanations. Word has it that the simple story outlined in these few words has endless ramifications and complications, so if anybody has more to tell, please oblige us. [Ed.]

Ion Colquhoun

Dear Ted,

Thank you for George Frow's article on Ion Colquhoun. Many of the names appearing in Bennett's "Voices of the Past" Vol.1 remain but names, so it is good to have some data on at least one of them. May we have more, more and more of this type of article please? I may mention that Colquhoun's record of "The Absent-minded Beggar" was recently issued by Pearl on an LP of "Sullivan without Gilbert". Perhaps this is Colquhoun's only record currently available?

Yours sincerely, Michael Walters
Tring Museum, Tring, Herts.

Technical Help Wanted

Dear Editor,

I have been given a video entitled "Talking Furniture", well produced by a Hollywood-based team and featuring many well-known American collectors talking about the hobby, and with views of well-restored machines. It has been filmed at Union and elsewhere and runs for 55 minutes, but it is made to the American/Japanese television mode and needs transferring to the European standard. If there are any members with access to such equipment, or who know where this can be done for a nominal amount, would they please get in touch as it could then go into the Society archive and be available to Branches or groups on loan. I understand a second such video is being prepared.

Yours sincerely, George Frow
[REDACTED] Kent, 10th October

Columbia Prefixes

Dear Editor,

I believe I am correct in pointing out that, in the first page of his article on Columbia Prefixes in June's "Hillandale News", David Ian McCallum has misquoted Peter Adamson who, in his article in Hillandale No.142, stated DX10=DBX10, and not DB10=DBX10.

As regards the prefixes Columbia used for its British issues, it is my belief that the company, when it changed to its new system of numbering discs, commenced with prefixes for Britain which were absolutely in the logic of the whole system by numbering the light-blue labelled discs with DBX prefixes, thus following the logic of just simply adding an X to the prefixes used for the 10" discs, as was done with foreign catalogue labels, the British 10" discs being prefixed 'LB' and 'DB' respectively. The 'B' in those prefixes, without any doubt on my part, signified "British". For some still undiscovered reason, Columbia, although numbering a few of its first 12" British issues with LBX and DBX prefixes, changed its policy and omitted the middle 'B', thus leaving the British catalogue numbers in an anomalous state with the simple LX and DX prefixes.

Peter Adamson mentioned having seen a 10" Columbia prefixed DBB. I questioned this soon after his article appeared, and I still question it as I have yet to have anyone submit an example with a catalogue number and matrices as evidence. I have found no documentary evidence for DBB, but there is evidence for the very short-lived LBX and DBX numbers.

Frank Andrews,
London NW10, 9th October

Pathé Recording Cylinders

Dear Ted,

In their erudite, entertaining and impeccably researched article on 'Pathé Records in Britain' in the October "Hillandale", Len Watts and Frank Andrews refer to Pathé's method of recording on a large master cylinder

from which copies of smaller cylinders were made. Readers may like to know that what appears to be a recording session using this Pathé system is illustrated on the front cover of Julian Morton Moses' "Collectors' Guide to American Recordings, 1895-1925", published in the UK by Constable and Co. Ltd. ISBN 0-486-23448-7. Should any readers of the Hillandale News have such a giant cylinder - nearly 9" long and 5" diameter - or the only slightly smaller Edison Kinetophone Blue Amberol cylinder - the undersigned would be delighted to know. I have, uniquely, the means to play both of these giants, and if the electric sound from the Pathé is as remarkable as that I have already extracted from the Edison then surely that would be something.

With all good wishes, Joe Pengelly
Mannamead, Plymouth, 10th October

Stroboscopes

Dear Ted,

In his 'Playback' article, Peter Copeland was discussing the emergence of records with stroboscopes on their labels. I would like to mention two makes of record other than British Homophone marques which had stroboscopes on their labels. One had them well before the last war; the other, I think, came out during the war. The first of these companies was Great Scott Records. They issued a catalogue in the autumn of 1934 in which they announced a new label which coincided with a price reduction. The blue label had black and gold stroboscopic markings on the outer edge. They were set at 78 rpm for an AC voltage of 50 cycles per second. I have several of these labels and I know other collectors with some, which proves they were actually published.

The other company was Decca. Their 'Music While You Work' series, with a catalogue number beginning with the letter MW, had a black and white label with a stroboscope on the outer edge. I think they were issued during the war and immediately after.

Yours sincerely, Chris Hamilton
Cupar, Scotland, 17th October

Record Reviews

SAUCY SONGS

by Paul Collenette

THIS ALBUM IS TRANSFERRED from 78s by Robert Parker, the Australian sound engineer and broadcaster. There are 18 tracks by film, radio and record personalities. The record has detailed biographical notes on the inner sleeve, and is complete with recording dates and matrix numbers. It has the excellent sound quality we have come to expect from the Parker process, although I felt that the echo, noticeable on certain vocals, was sometimes slightly overdone.

The title "Saucy Songs" is a brave one. The songs were shockers in the 1930s, but by today's standards they seem about as erotic as "Gardeners' Question Time". All the same, as a Christmas present for your maiden aunt in Cheltenham, better stick to Mantovani. It is not so much the lyrics themselves that are suggestive, rather the extra noises these stars make: grunts (Ethel Waters), groans (Cliff Edwards), moans (Mae West) talk (Sophie Tucker, Max Miller), and kisses (Patricia Norman) which add to the fun. Have you ever laughed at the wrong moment (supposedly the point of unbearable dramatic suspense) in an old horror film? Then this is for you.

Mae West. "I like a guy who takes his time". Mae moans her way saucily through this one, accompanied by the Brunswick studio orchestra. She sings "I found a new way to go to town", which has a lively orchestral accompaniment towards the end. On side 2 she continues mournfully with "Easy Rider", again in front of the Brunswick boys, amongst whom was a clarinetist not distracted by Miss West.

Max Miller. "You can't blame me for that". This number is rather subdued for Max Miller - was he nervous without an audience? The song is hardly tuneful, but there is some patter between the verses.

Sophie Tucker. One of the few artists to cover the whole range of recording formats from cylinder to LP. Here she sings "Oh you have no idea", a rather tame number which she belts out. There is a good piano accompaniment from her pianist for many years, Ted Shapiro. Later she sings "Life begins at Forty", a wistful number, in her later, quieter, cabaret style.

Cliff "Ukulele Ike" Edwards. "Come up and see me sometime". Mr. Edwards croaks plaintively and self-consciously through this number. Maybe he was happier as the voice of Jiminy Cricket in Walt Disney's "Pinocchio". A pity he left his ukulele at home that day, but there is some good clarinet backing by Jimmy Dorsey. It is notable that the recording was from a rejected take.

Helen Kane. "Is there anything wrong in that?" No, except for the plastic accompaniment by

the Victor house orchestra. Miss Kane had a bright, cheeky little girl voice, a most distinctive "flapper" style, which was the inspiration for the "Betty Boop" cartoons.

Ethel Waters. "You brought a new kind of love to me". This is the most artistic and accomplished track on the LP: it's the one to buy it for. Not only does Ethel Waters have a smooth, emotional style and fine phrasing, but there is also an excellent discreet accompaniment by Tommy Dorsey, Benny Goodman, Adrian Rollini, and other greats.

George Formby. "When I'm cleaning windows". This is his famous number off Regal-Zonophone. It is so Blackpool-breezy, cheerful and cheeky, you can almost hear his eyes roll. Aside from George's own ukulele solo, listen for the interesting clarinet in the band.

Jeannie Lang with Frankie Trumbauer Orchestra. "I like to do things for you". Miss Lang sang in the Helen Kane style, but worse. The song came from the film "King of Jazz", which starred Paul Whiteman's Band. There is good hot violin by Joe Venuti who, like Jeannie Lang, appeared in the film.

Dick Gardener. "Say, young lady". Say, Gordon and Revel (composers), didn't you owe plenty to the writers of the tune "Okay Baby"? This is really a dance band number with vocal refrain and scat singing. It is brightly sung, and the George Olsen band is sprightly and energetic.

Ann Suter. "Pu-leeze, Mr. Hemingway". The obscure Miss Suter sings this in a breezy and breathy style, preferable to the plaintive Elsie Carlisle/Ambrose version, with good orchestral accompaniment.

Slatz Randall Band. "Bessie couldn't help it". Nor, evidently, could the vocalist, Joe Roberts. But the band is easy on the ears; there are a few hot spots. Information is being sought by the record producer on this little-known band which recorded for Brunswick.

Bessie Smith. "I'm wild about that thing". This is a good blues number, soulfully sung by this accomplished artist.

Patricia Norman. "Ol' Man Mose". Here is some lively singing, somewhat in the style of Evelyn Dall, with the Eddie Duchin Orchestra.

Ronald Frankau. "It isn't Love - it's Passion". Ronald Frankau was an Etonian who wrote comic songs which he sang (!) accompanied on the piano by Monte Crick. His lyrics were witty, clever, and saucy indeed: I laughed at this number. Frankau was a success in cabaret, where his intimate style appealed to suave, sophisticated, (well, rich) society.

Mae West. "They call me Sister Honky-Tonk". Accompaniment by the Duke Ellington Orchestra. Mae sings this with verve and flourish, and makes it a good one to finish the album.

This LP is quite an ear-catching assortment, but my advice is to overlook the purple prose of the album title and text, and just concentrate on the artists.

SAUCY SONGS IN DIGITAL STEREO. BBC ENTERPRISES LP REB 728; Compact Disc BBC.CD.728; Cassette ZCF 728.

THE PARLOPHONE HISTORICAL SERIES, Volume 1

by George Taylor

THIS L.P. HAS BEEN ISSUED by the Phonograph Society of New South Wales in conjunction with Avan-Guard Music. In summary the contents are as follows:

Giuseppe Anselmi, PO61, arias by Donizetti and Verdi (Fonotipias)

Lilli Lehmann, PO63, arias by Wagner and Mozart (Odeons)

Francisco d'Andrade, PX069, Champagne Aria, Mozart (Lyrophone)

Adamo Didur, PX069, Barber of Seville slander song, Rossini (Fonotipia)

Edvard Grieg, PO70, Norwegian Bridal March (Welte-Mignon piano roll)

Theodore Leschetitzki, PO70, The Two Larks (Welte-Mignon piano roll)

Maria Barrientos, PO76, arias from 'La Sonnambula', Bellini (Fonotipias)

Pasquale Amato, PX081, arias from Verdi (Fonotipias)

Emmy Destinn, PX084, arias by Wagner (Odeons)

Alessandro Bonci, PX087, arias by Gounod and Puccini (Fonotipias)

The Parlophone Historical Series consisted of 100 sides of material originally in the catalogues of Fonotipia, Lyrophone and Odeon, reissued in the 1930s. Sixteen of those sides are on this album. Fourteen tracks are operatic, recorded between 1905 and 1909, and the remaining two are from piano roll recordings, perhaps originally issued (on disc) in this series? Perhaps not; they seem to have been originally Odeons.

The two piano roll recordings are strange companions to the acoustic operatic tracks, and it is difficult to understand why the producers of this album chose to include them. While interesting in their own right, it might have been preferable to include them in another album concentrating on instrumental music, though whether the Historical Series contained much of this I cannot say. The Grieg sounds cavernous, and might benefit from a totally new recording of the piano roll; The Leschetitzki sounds much better to my ear and is particularly interesting as a performance by a great pianist born as far back as 1830.

Turning to the operatic selections, the transfers are very good. Careful thought was evidently given to the playing speeds of the discs, which are given: they range from 71 rpm for the Lehmann Odeons to no less than 83 rpm for the Barrientos Fonos (which sound convincing though transferred at a lower level than the other recordings). The notes say the recordings "have been discreetly filtered and re-equalised", and I did not need to adjust the tone controls on my equipment at all.

With the possible exception of the baritone,

Francisco d'Andrade, all the singers will be well known to collectors of acoustic operatic recordings, and all appear in Volumes 1 and 2 of EMI's Record of Singers. I was pleased to note that, with the exception of the d'Andrade piece, the arias do not duplicate those in the EMI sets, and yet illustrate the singers' art well. It is unfortunate that the d'Andrade aria is duplicated, as this singer recorded only a few sides, but perhaps the one on this album was the only one issued in the Historical Series.

The programme notes, though brief, are informative. The catalogue numbers of the Parlophone reissues, and the matrix numbers and recording dates of the originals are given. Some of the singers' birth and death dates do not agree with Kutsch and Riemens, but who is right I cannot say. One curious error is the spelling of Anselmi's first name: it is ended with an 'i' rather than an 'e' on both front and back covers of the sleeve and on the record itself, so someone was convinced that 'i' it should be! Also, the order of the Bonci arias is reversed. However, this is an excellent issue, and I look forward to further volumes in the series.

P.S. Is it LYROphone or LYRAphone? The EMI set gives the latter spelling, but I suspect the Aussies are right.

THE PARLOPHONE HISTORICAL SERIES. Vol.1.,
Avan-Guard Music Pty.Ltd. From specialist record
dealers (or, for £5.99 + UK p&p £1.00) from Discovery
Records, Pewsey, Wilts. SN9 5BS. (n&p elsewhere by
arrangement).

TRANSCRIPTIONS THROUGH A HORN Nimbus Records 'Prima Voce' CDs

by George Taylor

NIMBUS RECORDS HAVE produced a series of Compact Discs from archive operatic material. The method of sound transfer was brilliantly simple: the records were played acoustically on an Expert Senior gramophone, a microphone was placed in the bell of the horn, and the signal was used without electronic filtering or equalisation. A thorn needle was used, so the soundbox itself would filter out some of the top and bottom. This system copes admirably with the acoustic recordings: it also gives a good sound with the electrical recordings, flattering the voices but coping less well with the accompaniment. There is some loss in immediacy of sound noticeable when comparing tracks from these CDs with electrical dubbings from the same 78s. Nevertheless the Nimbus sound is very good.

DIVAS 1906-1935 Here are 12 singers in 18 pieces. The earliest is Patti's "La Calasera" of 1906 (her last recording) and the latest are the two Muzio pieces of 1935: before that the last recording date is back in 1928. Ten tracks are acoustic. The transfers are good and the singers represented in characteristic pieces,

although the Turner selection from *Aida* was hard on my ear, perhaps a limitation of the acoustic reproduction. The spread of singers seems a little arbitrary. Why should Tetrazzini and Galli-Curci each get three tracks, none of them particular rarities? Perhaps it represents the balance of Norman White's collection, from which all the records were taken. (It was his Expert Senior, too). One does rather get the impression that some of the records were left-overs from those transferred elsewhere. One gem is the early Ponselle "Un bel di" from *Butterfly*. The Muzios are also very fine, but sound better on the recent EMI transfers. All this sounds a bit lukewarm and, indeed, that is my reaction to this CD. It seems to fall between two stools: famous sopranos on the one hand and a specialised collection of less well-known singers on the other. The accompanying booklet gives brief details of the singers and is liberally illustrated; but why is the cover photograph of two singers not represented on the disc?

PONSELLE. Rush out and buy this magnificent disc. The 16 tracks include an unpublished 1924 recording with Martinelli. 8 tracks are from acoustic recordings, including the "Ernani involami" aria, interesting to compare with the more common electrical recording. The sound is very good, but then Ponselle would sound good on a Kiddiphone. The Expert Senior filters out much of the hiss present at least on the HMV Vestales; the Normas are on (probably) quieter Victors, but the immediacy of sound and orchestral quality are better on the Pearl issue. The earliest track dates from late 1923, the latest from 1939. The voice sounds splendid both early and late though, of course, Ponselle was only 42 in 1939 and recorded for RCA as late as 1954. The programme notes are good; the booklet well illustrated, mainly from Metropolitan Opera photographs, including the cover portrait, taken shortly before her first appearance in opera at 21, opposite Caruso, de Luca, and Mardones. What a début and what a voice! This CD is really one to go back to again and again. Let's hope that Nimbus put out more of this quality.

DIVAS 1906-1935. NIMBUS RECORDS "Prima Voce" Compact Disc NI 7802. Luisa Tetrazzini (3 arias). Nellie Melba (1 aria). Adelina Patti (one song). Frieda Hempel (one aria). Amelita Galli-Curci (3 arias). Rosa Ponselle (1 aria). Lotte Lehmann (1 aria). Eva Turner (1 aria). Nina Koshetz (2 arias). Eide Norena (1 aria). Maria Nemeth (1 aria). Claudia Muzio (2 selections).
Total playing time: 77 minutes, 2 seconds

PONSELLE. NIMBUS RECORDS "Prima Voce" Compact Disc NI.7805. Arias from *La Gioconda*, *Otello*, *Aida*, *Ernani*, *La Vestale*, *La Forza del Destino*, and *Norma*. Also five songs.
Total playing time: 76 minutes, 42 seconds.

Book Reviews

LAWRENCE WRIGHT

by George Frow

IN A TRIBUTE to the composer Lawrence Wright, the BBC said "there will never be another Lawrence Wright and the musical world is the poorer for his passing". There were, in fact, two Lawrence Wrights known to the public when he was at the height of his composing powers, Lawrence Wright the song writer and Tin Pan Alley publisher (at 10 Denmark Street, London W.1) and Horatio Nicholls, his shadow with an assumed name. He also wrote under other names.

Wright had his first success with "Don't Go Down the Mine, Daddy", to words by Will Geddes, and listening again to that sad little song the imagination is somewhat stretched to think that this is the same man who gave us so many happier and more robust hits of the 20s and 30s: "Among my Souvenirs", "Shepherd of the Hills", "Amy", "We'll keep a welcome" and dozens more.

Although a Leicester man, Lawrence Wright maintained a large house in Blackpool where, from 1924 for year after year, "On with the Show" ran, with stars like Frank Randle, Bertini, Tessie O'Shea, The Beverley Sisters, and the Tiller Girls. Something else from those years that has passed away completely, even from Blackpool, were the music publishers' seaside song-plugging booths, where passing crowds were cajoled into joining in the songs and perhaps buy the song sheet at the end for 6d. a time to take home to the piano. Perhaps the reader will remember this feature of the 1935 Gracie Fields film "Sing as we Go", which is sometimes run on television.

This short booklet by Lawrence Wright's daughter is well illustrated with period photographs, and should appeal to the dance record collector of those days. Such an account can but make the heart yearn for the Lawrence Wrights of today to get us whistling again, but where are the dance bands now?

LAWRENCE WRIGHT - SOUVENIRS FOR A CENTURY, by Lawrette Wright. 24pp self cover, fully illustrated. £2.80 incl.p&p. Obtainable from Lawrette Williams, Som. TA10 9QH.

NORWEGIAN DISCOGRAPHIES No.2 SONORA RECORDS

by George Frow

THIS, THE SECOND DISCOGRAPHY in a projected series of Norwegian 78 records, lists the low-priced Sonora label of the German Telefunken company, originating in Sweden in 1932. Until then all Swedish records were pressed abroad and attracted customs duty on entry, giving the Sonora records a critical

advantage over competitors.

Sonora Norwegian material was made only from July 1935 to March 1937, but augmented by Swedish items and Danish Tono artists, and there was undetermined cooperation with the British Homophone Company. Telefunken took over Norwegian Sonora late in 1936. It became the Company's low-priced label, and in 1958, on the death of Sonora's founder, Erik Ljungberg, it was taken over by Philips and has passed to Polygram who use Sonora material on LP reissues.

All the artists here are Scandinavian. If your interests lie with continental performers, cabaret, radio, dance bands of those times, there is plenty to interest you. Several pages from contemporary monthly lists are included.

NORWEGIAN DISCOGRAPHIES No.2: SONORA RECORDS
Compiled by Tom Valle and Arild Bratteland. Obtainable from T.Valle, [redacted] Oslo 10, Norway. Price £12 incl.postage (sterling accepted). Norwegian, English, and German introductions.

WINNER DISCOGRAPHY

by Peter Martland

THE PUBLICATION BY ERNIE BAYLY of the Winner Discography in a second edition is to be welcomed for a number of reasons. First and foremost this work, with an introduction by Frank Andrews outlining the Company history, increases our knowledge of an important label and company, and second, its appearance helps to put into a fresh perspective the records issued under the Winner label relative to those published by the other contemporary record companies. Perhaps a third reason should be added. This discography should help to pull into focus and add new meaning and understanding to the vast quantities of Winner records all collectors see and acquire in the course of their sifting!

Edison Bell Winner records had a 21-year history. They were born in 1912 as a counter to the inroads being made by German manufacturers into the rapidly developing mass British market in talking machine goods. The label ended ignominiously in 1933, when Edison Bell went bankrupt. The Winner label never pretended to be anything but a mass market cheap brand. Having said that, the names John Barbiroli and Marie Novello appear in the Winner lists as do others performing what are evidently not examples of popular culture. In essence, what we have demonstrated in this discography is a remarkable chronology of popular culture in Great Britain from just before World War One, to the pit of the inter war depression.

Adrian and Badrock set out their discographical listing in a concise, and what appears now to have been accepted as the discographical standard - numerical listing, with titles, dates, matrix and catalogue numbers all provided. A

helpful name index is also provided, together with details of pseudonyms. This methodology helps bring to their work a coherence not always evident in other listings. At £7.00 this discography is a bargain and should not be missed. I hope that Ernie Bayly has other discographical listings on the stocks, they are increasingly needed as collectors demand accurate information about their records and the artists who perform on them.

THE NUMERICAL LISTING OF EDISON BELL WINNER RECORDS by Karlo Adrian and Arthur Badrock, available from the publisher, Ernie Bayly, [redacted] Bournemouth BH6 4JA. Price £7.00 incl. p&p UK. Plus 30p overseas.

RECORDED SOUND RESOURCES

by Peter Martland

THE DIRECTORY OF Recorded Sound Resources is a new and important work of reference designed to help anyone with an interest in sound recording archives. It is a broad based serial, containing details of some 489 collections of both privately made and commercial recordings and other archival material currently accessible in the UK. The information is presented in a coherent and well thought out manner, providing the reader with locations considered on a county by county basis. This geographic methodology is complimented by a well cross referenced key-word and subject index.

The Directory contains a wealth of references linking a broad spectrum of information essential to the scholar and others who work, or are interested, in the field of sound recording and who regularly have to locate information quickly and efficiently. The importance of this work cannot be overstated, nothing of this kind has ever been attempted before. It is evident from the introduction that this work is the result of a distillation of a much broader listing held at the National Sound Archive. What is to be found within the covers of this book are: complete listings of the major broadcaster's archival holdings - both local and national; details of the major commercial record producer's holdings, and also important specialist archival holdings such as the North West Sound Archive and The Imperial War Museum. In addition, details of important ethnological and folk art collections are present, as are details of individual collectors, and the important work of oral historians, such as Joe Pengelly, have at last been chronicled. Whatever your sound recording interest, this work is likely to interest you and help you locate an oral or archival source to assist you. At £30 this is a work to be browsed through in one's public library. Request your local library to obtain a copy.

DIRECTORY OF RECORDED SOUND RESOURCES, £30 from British Library Publications Sales Unit, Boston Spa, Wetherby, W.Yorks, LS23 7BQ

The City of London Phonograph and Gramophone Society

Minutes of the ANNUAL GENERAL MEETING held at the
Civil Service Sports and Social Club, Malvern
on 16th September 1989

The Chairman welcomed members to the meeting.

Apologies for Absence were received from George Frow, Charles Levin, and Ted Cunningham.

The Minutes of the last Annual General Meeting, published in the Hillandale News of December 1988, were taken as read. Their adoption was proposed by John Calvert, seconded by Timothy Massey, and approved without dissent. There were no matters arising.

Chairman's Report. The Chairman said his first year in office had proved a difficult one due to several factors. Ken Loughland's illness had been a severe blow to the Society: Ken was part of its backbone. Cancellation of the Oxford symposium from lack of support was a disappointment. As far as can be seen there will not be any more such ventures. London meetings had attained an exceptionally high standard, and it was encouraging that the regional meetings are flourishing. According to our Treasurer we now have 750-plus members, so the Society is in a very healthy condition. Adoption of the Chairman's Report was proposed by Frank Andrews, seconded by Chris Hamilton, and carried nem.con.

Treasurer's Report. A steady existing membership combined with an influx of new members has resulted in a better-than-expected income despite last year's rise in the subscription. From this source, sterling and dollar accounts amounted to some £7,172 including credits. At 9th August 1989 the current account Sterling balance stood at £4,277.15, which should give a safe operating margin until the 1990/91 subscriptions are due, assuming no unforeseen expenses. In February this year the operating margin was down to a few hundred pounds, and it was necessary to transfer money from the dollar account. I do not foresee the necessity will arise in February 1990 and I propose to leave the dollar account to accumulate interest for the time being.

The money from advertising (£240) this year and in future years will be transferred to a "sinking fund" to be used for the eventual replacement of the Society's office equipment, e.g., typewriter, computer, etc. The income for 1990/91 which can be used for the routine management of the Society's affairs is £7,100, while the identified expenses should be in the order of £6,200. I propose therefore that there should be no increase in the subscription rates.

The Bookshelf account at Lloyds' Bank at

Rugby has been closed and transferred to Malvern pending re-organisation of the Bookshop. Further printing or purchases are not contemplated for the forthcoming year to allow time for an appraisal of the catalogue items and the operating policy. The BookShelf balance had been £1,666 at the start of the year but was now approx. £450: most of the money had gone into stock. Adoption of the Treasurer's report was proposed by Bill Maynard, seconded by John Dailimore, and approved without dissent.

BookShelf Report (by Peter Martland). John Booth and Paul Hartup have resigned, so the BookShelf activities will have to be suspended while we re-organise and find someone else to take them on. A notice will appear in the October "Hillandale News". Meanwhile Richard Taylor has agreed to help out at Phonofairs, and this aspect of the business should be in operation by the next fair. We hope to take advantage of the present situation by assessing our over-large stock and deciding what to do with certain items which have not moved for some years. We envisage a new much-reduced mail order catalogue with, say, 20-25 items. There will be new publications when we get the BookShelf functioning properly, notably Frank Andrews' Zonophone and Regal listings. Questioned about "The Hillandale News" The Chairman said this was a quite separate venture from the BookShelf, and would continue unchanged for the time being. Questioned further, he said severance from the present printers had been discussed but no definite answer could be given until alternatives were more fully explored. To a suggestion that some of the old stock could be offered at a discount he said this had been discussed: some items are 30 years old, with rusted staples, and we are looking into ways of disposing of them.

Election of Officers and Committee. Ken Loughland is still unable to carry on as Secretary, although his recovery from illness is progressing. He had indicated that he would like to stay on as Vice Chairman and decide whether to resume the Secretaryship when he has made a full recovery. Meanwhile Charles Levin has agreed to take over as Secretary. His election was proposed by Peter Martland, seconded by Mike Field, and approved unanimously. John Calvert was proposed as a Committee Member by Richard Taylor, seconded by Peter Martland, and approved unanimously. The other Officers and Committee Members were re-elected en bloc without dissent.

Appointment of Auditor. Our auditor, Mrs. Legge, had expressed willingness to be

reappointed. Her reappointment was proposed by Frank Andrews, seconded by Peter Martland, and approved unanimously. In reply to questions The Chairman stated that Mrs. Legge had been performing this service for us since 1981, and that we made a token payment to her of £25 per annum. John Dallimore suggested we should increase this to, say, £50: The Treasurer replied that the sum was not looked upon as payment, only as a token. The suggestion was made that we should send Mrs. Legge a bouquet, and the Chairman agreed this was a splendid idea.

Meetings. The October London Meeting will feature Peter Martland. There will be no November meeting because the room is unavailable, but there will be two meetings in December, the first on 7th December at the National Sound Archive, when Allen Debus from Chicago will talk about British and American Music Hall artists. Meetings for the rest of the year will be notified in "The Hillandale News".

Any Other Business. Miles Mallinson suggested that failure of the Oxford symposium was due to (a) the venue being too far south and (b) the event being held on a Sunday. 'Would not Saturday have been better?' The Chairman answered that Hatfield had been well patronised despite being even further south: Oxford is within 70 miles of the bulk of our members.

Also, Hatfield had been held on a Sunday. Don Watson suggested the fault lay in holding the event on a Bank Holiday weekend: The Chairman said it had been thought that fact would attract visitors. Peter Adamson asked how far ahead we had chosen speakers, and how was it that three out of the four speakers were from the BBC? The Chairman said we had started searching for speakers months ahead, and quite a few had been approached. It was pure coincidence that BBC employees had been the first to accept the invitation. John Dallimore asked that we should try again, but not on a Bank Holiday. The Chairman gave a decided "no" to this, but said things could change.

The Chairman said that not only was this the Society's 70th Anniversary, but that two of our branches, Severn Vale and Midlands, were celebrating their coming-of-age, and deserved congratulations. He said it was a great pleasure for us to be here at Malvern: he thanked the Severn Vale Branch for their hospitality and offered a vote of thanks to the catering ladies. He said he would pass on the meeting's good wishes to Ken Loughland. The next Annual General Meeting is planned to be held in Northampton.

There being no further business the Chairman brought the Meeting to a close.

CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

Officers and Committee

President

George Frow

Vice Presidents

A.D. Besford, D.R. Roberts

Chairman

Peter Martland

Secretary

Charles Levin

Treasurer

Mike Field

Committee

Frank Andrews, John Calvert,
Chris Hamilton, Suzanne Lewis,
Richard Taylor, Len Watts

City of London Phonograph & Gramophone Society

Forthcoming London Meetings

Thursday 7th December: A Special Meeting
at the British Library National Sound Archive
29 Exhibition Road, London SW7, at 7.00 p.m.
PROFESSOR ALLEN DEBUS on "English Music-Hall
Performers and American 'Big-Time' Vaudeville"

*

THE FOLLOWING MEETINGS to be held at the
Bloomsbury Institute, 235 Shaftesbury Avenue,
London WC2, all on Tuesdays at 7.00 p.m.
(RVAS) indicates a meeting of the Recorded
Vocal Arts Society: for these meetings there is
an attendance fee of £1.50 including coffee.

12th December (RVAS)

Eileen Miller: EDINBURGH FESTIVAL, Part 3

19th December (CLPGS)

Free for all: LIVE PERFORMANCES. Bring a
recording of a performance before a live
audience.

9th January (RVAS)

Ray Howarth: RECORD AT BEDTIME

16th January (CLPGS)

Colin Johnson: GO FORTH AND MULTIPLY

23rd January (RVAS)

John T. Hughes: NOT QUITE THE SAME

20th February (CLPGS)

Gordon Bromley: HISTORIC RECORDS ON C.D.

CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY
BALANCE SHEET FOR YEAR ENDING 8th AUGUST 1989

RECEIPTS		PAYMENTS	
1987-8	1988-9	1987-8	1988-9
4,378.70	Current A/c BF	2,638.21	
4,909.67	Subscriptions, Sterling	2,975.64	Hillandale News (Printing)
362.39	Advertising	2,062.54	Hillandale News (Postage)
59.80	Phonoservice Royalties	200.00	Hire of London hall (*)
67.88	Miscellaneous		
26.00	Book Sales (**)	226.74	Miscellaneous
	Transfer from US dollar a/c	127.65	Computer maintenance
	Northampton Phonofair	829.91	Postage & stationery
	Oxford Meeting		Northampton Phonofair
	Sale of stalls,		Oxford refunds
	1989 Phonofair		Current account
			sterling balance
TOTALS	£10,688.02		£10,688.02

NOTES (*) Paid up to and including 18th December 1990
(**) Mainly back issues of The Hillandale News

U.S. DOLLAR ACCOUNT - BALANCE AT 30th JUNE 1989

Balance from 1988	\$1,533.70
Subscriptions	\$1,223.80
BookShelf orders	\$106.35
Interest	\$79.14
TOTAL	\$2,942.99
Less \$750.00 transferred to Sterling A/c	\$750.00
Balance at 30th June 1989	\$2,192.99

Treasurer: D.M. Field

Auditor: E.A. Legge 12th August 1989

BOOKSHELF ACCOUNTS 31st JULY 1988 to 20th SEPTEMBER 1989

RECEIPTS		PAYMENTS	
Current account B/F	1,666.48	Book purchases	3,420.87
Book orders	2,984.36	Postage & stationery	1,100.00
		Current account	129.97
	£ 4,650.84		£ 4,650.84

Estimated value of book stock: £25,000

New Bank Account opened at Malvern: Position at 30th September 1989

RECEIPTS		PAYMENTS	
Current account B/F	129.97	Postage of outstanding orders	133.76
Book orders	420.68	Current account balance	416.89
	£ 550.65		£ 550.65

Obituary

FRANK HOLLAND, M.B.E. 1910-1989

IT WAS WITH DEEP REGRET THAT THE Society learned recently of the death of Frank Holland, founder and curator of the Musical Museum (formerly The British Piano Museum) at Brentford on the western outskirts of London.

Frank was a qualified electrical engineer, having served an apprenticeship after education at Ardingly College. He was involved, when talking pictures arrived, with the installation of sound systems in cinemas, and during the 1939-45 war he played an important role in maintaining power supplies to industry.

His interest in mechanical music began in the fifties with the acquisition of a player piano, and the hobby soon snowballed. Fresh acquisitions were housed in friends' premises until a disused church attracted Frank's attention, and he succeeded in getting his collection installed there. It now comprises dozens of automatic musical instruments from phonographs and music boxes to large orchestrions, violin players and organs, including the Wurlitzer from the Regal Cinema at Kingston-on-Thames.

We understand that the Museum was established as a Charitable Trust in 1966, which should ensure its future. The church now stands isolated, all the surrounding buildings having been demolished to make way for redevelopment, but we hear that the Museum has been granted a 2-year extension of the lease. There are plans for it to be housed in the new development, and it is hoped that the developers will cooperate.

Frank leaves no family; he was a bachelor, but last time we took tea with him he was telephoning his sister, and so to her, and to any other intimates who mourn his passing we send our condolences.

Frank visited our Society on several occasions, and lectured to us. We remember his talks with affection. He has travelled the world looking for instruments and parts, and it is gratifying to record that among other awards he gained was the M.B.E., presented to him by Her Majesty the Queen in 1979.

Len Watts



OOPS!

by Ted Cunningham

IF BERTIE WOOSTER can have a gentleman's gentleman to look after him, I don't see why Will Gaisberg shouldn't be hounded by a firm of printers' printers. But he wasn't: it was my typing error there on page 266. On page 269 Alfred Lomax did NOT place his advertisements four years ago in 1985 but rather further back, in 1895: a digital malfunction. On page 271 the insertion of a footnote wiped out a whole line of George Frow's article on Ion Colquhoun: the complete sentence should have read "They were single-sided discs managed through Leeds and Catlin of New York, and were imported into the United Kingdom through their European agents Gilbert Kimpton and Co." (Frank Andrews has a word or two to say about that in a moment.)

The man Cedric Watts who featured prominently on page 261 was an imposter. He had nothing to do with the history of Pathé in Britain: Len Watts telephoned me to say that the man concerned was CEDRIC IVATTS. I looked again very carefully at Len's handwritten manuscript, from which I had transcribed, and I continue to lean towards a secret conviction that it **was** Cedric Watts all along. However, in this edition's Part 2 we learn that whoever it was, he was caught with his fingers in the till, so I can understand Len Watts' concern to protect the family name. Cedric Ivatts it shall be.

I am always shattered when mistakes appear in this journal, and I beg forgiveness. All I can say in mitigation is that in producing each "Hillandale" I type some 16,000 words, so the four blunders mentioned represent a clanger-rate of 0.025%, a standard not often met with nowadays at this price-range. All the same, I would rather see it reduced to 0%, and am glad to announce that one of our more distinguished contributors has agreed to help us attain that ideal by acting as proof-reader. We can't have this "Oops!" column becoming a regular feature. And now I hand you over to another distinguished contributor, Frank Andrews, who wishes

to tell you about some "oopses" of his own.

"Three faults in my story of Zonophone Records were corrected in the October "Hillandale", but I failed to mention a fourth. On page 236 of the August edition, the date on which Johnson's Victor Talking Machine Company took a controlling interest in The Gramophone Co. Ltd. should read June 1920, not June 1919.

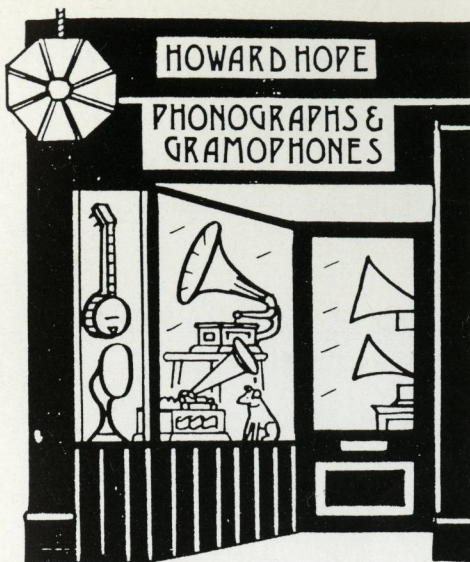
Reverting to the line missing from the Ion Colquhoun article: Although Leeds & Catlin were managers of the Imperial label in New York, they were also the recorders and manufacturers, with their factory at Middleton, Connecticut. The list of recording companies on page 272 gives the Imperial s/s records as Leeds and Catlin imports: they were really Leeds and Catlin exports and Gilbert Kimpton & Co. imports. Incidentally, Ion Colquhoun was also on Coronet Records in 1917." [Frank Andrews]

FURTHER TO THE REVIEW, in our last edition, of THE COMPLETE ENTERTAINMENT DISCOGRAPHY by Allen Debus and Brian Rust, the London office of the American publisher, Da Capo Press, has advised us that the book is now available in Britain, price £79.50

CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

BRANCH SECRETARIES

EAST FIFE	E.J. Goodall, [REDACTED]
SEVERN VALE	Lawrie Wilson, [REDACTED]
MIDLANDS	G. Burton, [REDACTED]
NEWCASTLE	(Clockwork Music Group) P. Bailey, [REDACTED]
YORKSHIRE	(The Northern Gramophone & Phonograph Group) J.W. Astin, [REDACTED]
VICTORIA, AUSTRALIA	C. Gracie, [REDACTED]



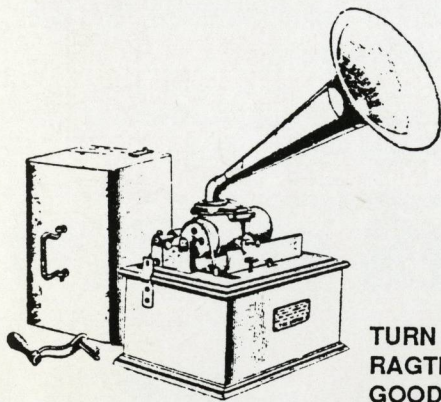
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Howard Hope



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